



# PMIDIKPD50

## User Manual



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## Introduction

Thank you for purchasing the **PMIDIKPD50** controller. To help you get the most out of your new instrument, please read this manual carefully.

In order to use the functions of this product, you'll need to make settings in the application you're using. Create settings as described in the owner's manual for your application.

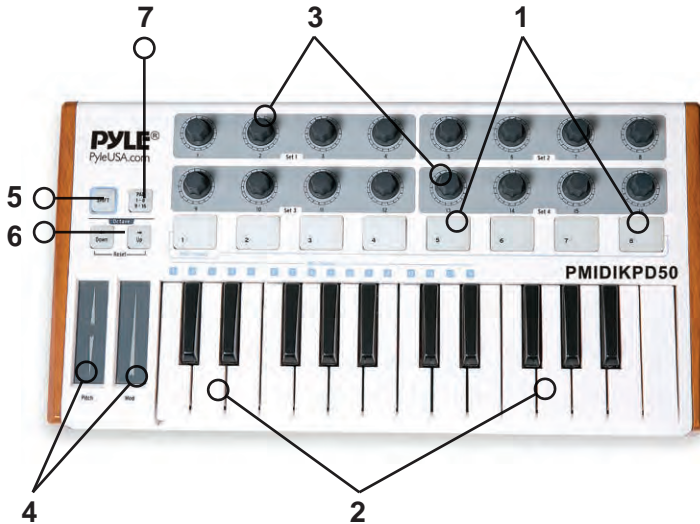
## Features

- Two banks of 8 backlit performance pads, for 16 totals, can be assigned easily as pads, MIDI CC buttons or Program change switches.
- 25 keys with velocity assignable to controllers, with 3 velocity curve and one constant velocity.
- 16 assignable encoders.
- Pitch and modulation touch strips.
- USB interface, adaptable to USB 2.0(FULL SPEED). Power supplied by USB.
- Compatible with Win10/8/7/XP/Vista and Mac OS X. Drive free and hot-plug supported.

## Parts and their Functions

### 3.1 MINI Keyboard Overview

#### 3.1.1 Top Panel Overview



1. **Trigger pads** – These pads can transmit note messages or control change messages.
2. **Keyboard** – There are twenty-five velocity-sensitive keys that can transmit note messages. When CC mode is on, they transmit control change messages.
3. **Encoder** – These encoders transmit control change messages.
4. **Pitch/Mod Touch strips** – Pitch bend and modulation are activated by pressing the touch strips.
5. **Shift button** – Hold Shift and press a Pad to select a Snapshot. Hold Shift and press a key to select the MIDI Channel
6. **Octave Down/Up buttons** – Shift the keyboard range +/- 4 octaves. Press both buttons at once to reset the range to center.
7. **Pad 1-8/9-16 button** – Use to access Pad banks 1-8 or 9-16
8. **USB connector** – Connect the MINI to your computer with a USB cable via this port.

### 3.1.2 Keyboard

**PMIDIKPD50** has a 25-key velocity-sensitive mini-keyboard with a control surface designed for perfect integration with software interface.

#### 3.1.3 Pitch and Modulation touch strips

If you touch the Pitch bend strip at its center and move your finger forward or backward it will alter the pitch of the played sound. The range of the pitch bend is determined by the preset that has been selected. Similarly, moving your finger along the Modulation strip alters the modulation amount of the played sound. The level of modulation introduced by activating the modulation strip depends on which preset is selected.

***Note: The modulation strip may not be assigned to modulate a parameter in some presets.***



***Pitch and Modulation strips***

### 3.1.4 Shift and Pad Bank buttons

Let's start on the right: The Pads 1-8/9-16 button toggles the MINI pads between two different sets of eight pad assignments.

The Shift button serves two purposes: recalling one of eight presets from memory (Shift+ pad), and selecting the master MIDI channel (Shift + keyboard).



The Shift and Pad Bank buttons

### 3.1.5 Octave buttons

Pushing one of the down or up buttons will transpose the keyboard by as much as four octaves up or down. The farther from center the keyboard has been transposed, the faster the buttons will flash.

To reset the keyboard octave range back to center, press both buttons at the same time.



Octave buttons

### 3.1.6 Parameter control encoders

The sixteen encoders can be assigned to control any editable parameter on the selected device.



*The Parameter control encoders*

### 3.1.7 The pads/preset buttons

The eight large buttons arranged across the front of the MINI serve a dual purpose. Their exact duties are determined by the state of the Shift and Pads buttons.

For example: The pads can be assigned to trigger up to sixteen particular MIDI notes (drums, stabs, bass notes, whatever). When the Pads 1-8/9-16 button is not lit, the first bank of pads is active (1-8). When the Pads 1-8/9-16 button is lit, the second bank of pads is active (9-16).

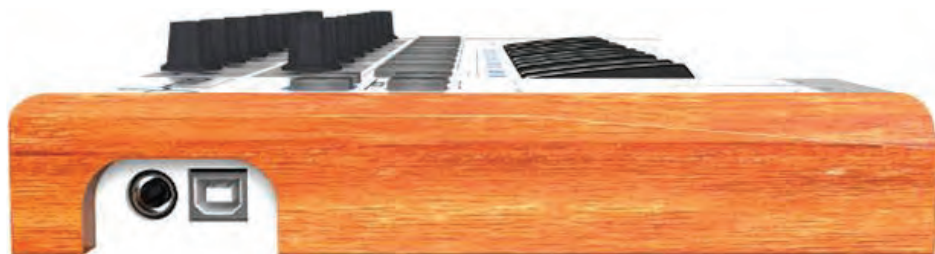
However, when used in conjunction with the Shift button, the pads will recall one of eight MIDI presets. This is accomplished by holding the Shift button and pressing one of the pads.



*The pads/ preset buttons*

### 3.2 Side panel overview

The side panel of the MMINI contains two important connectors: the footswitch jack and a USB Type B jack.



*Side panel*

The footswitch jack functions as an on/off switch and can be configured for either momentary applications (such as sustain pedal) or latching behavior (first press/release sends one even, second press/release sends the next event).

## 4. Setup

### 4.1 Minimum System Requirements

Windows	Mac OS
Pentium 3 800 MHz or higher (CPU requirement may be higher for laptops)	Macintosh G3*800/G4*733 MHz or higher (CPU requirement may be higher for laptops)
256MB RAM	OS X 10.3.9 with 256 MB RAM,
Direct X 9.0b or higher	OS X 10.4.2 or greater with 512 MB RAM
Windows XP(SP2)or higher (Windows 98,Me,NT or 2000 not supported)	*G3/G4 accelerator cards are not supported

## 5. Using PMIDIKPD50 with Software

### 5.1 Creating MIDI Presets with the MIDI Control Center

#### 5.1.1 Overview: What is a MINI Preset?

Thanks to the MIDI Control Center software it's possible to configure the MINI to work with practically any device or software capable of responding to MIDI information.

To summarize, here are some examples of what you can do with a MINI preset:

- Assign pads to send MIDI Machine Control commands (MMC)
- Use the pads or the pedal to transmit MIDI notes
- Switch between two values of any MIDI CC# by playing a pad
- Assign an encoder to control any MIDI CC# and define its operational range
- Send Aftertouch messages from the Mod strip, set its min/max limits, and select 'return to zero' or 'hold' behavior
- Save the entire set of altered controls to one of MINI's eight preset locations
- Define another seven sets of parameter assignments and save each one to a different memory location
- Recall any of the eight personalized presets easily and immediately.



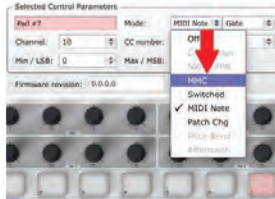
### 5.1.2 Assign a Pad to Start/Stop MMC

One feature that often comes in handy with a controller keyboard is the ability to start and stop a song without having to use the computer keyboard or mouse. It's really easy to set up the MINI pads to do that.

For example we'll use Pad 7 to send Stop commands and Pad 8 to send Start commands. This is accomplished through the use of MIDI Machine Control commands, which you've probably seen abbreviated as "MMC".

#### 5.1.2.1 Select the Pad Mode

Let's begin by selecting Pad 7 by clicking on its graphic in the MIDI Control Center or by tapping Pad 7 on the MINI. Then click the Mode field to activate the pull-down menu:



#### 5.1.2.2 Set the MMC Message number

Once the Mode has been set to MMC, the trick is to set both the LSB and MSB to the same number so the pad knows which command to send. MMC Stop command needs the CC number set to 1, like so:



Next, select Pad 8 so we can set it to the MMC command for "Start". This means the CC number must be set to 2:



Now you should have Pad 8 set to start your song and Pad 7 set to start it. Of course you can assign those functions to any pad you like, now that you know how to do it.

Note: Refer to section 4.4.2.2 for a complete list of MMC commands that are available for use with the MINI pads.

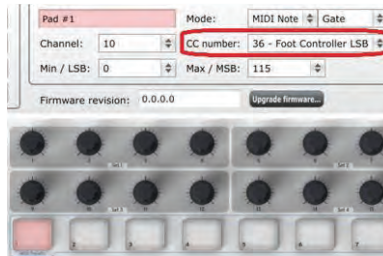
### 5.1.3 Assign a couple of Pads to MIDI notes.

The natural thing to do when you're starting a song is to lay down the kick and snare tracks. The MINI pads can be assigned to any MIDI note number that you like, so for this example we'll set Pads 1 and 2 to trigger the General MIDI note numbers for the Bass drum and Snare drum (MIDI note numbers 36 and 38, respectively).

By default the pads have their Mode set to MIDI note, so when you select each Pad we'll get right down to selecting the MIDI note number and velocity values. Let's leave the other setting to "Gate" so the notes shut off when you lift the pad; you can try the "Toggle" value later if you'd like the MIDI note to stay "On" until you hit the pad a second time.

#### 5.1.3.1 Select the MIDI note number: Kick

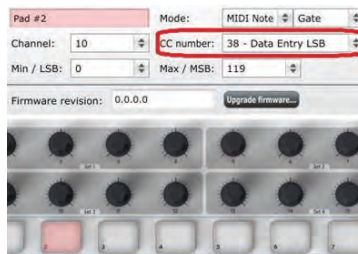
The CC number field is used to set the MIDI note number, which makes sense: there are 128 MIDI Controller numbers and 128 MIDI Note numbers. So click the pull-down menu and set this value to 36 to select the General MIDI Kick drum note number:



We'll show you how to set Pad 2 to the Snare drum note number in section 5.1.3.3.

#### 5.1.3.2 Select the MIDI note number: Snare

Setting Pad 2 to trigger the snare is done the same way, only by choosing a different MIDI note number (38 in this case):



So now you're ready to lay down the groove for your song: You have Pads 1 and 2 set to play the Kick and Snare, and Pads 7 and 8 set to Stop and Start the song.

### 5.1.4 Assign a Pad to toggle a MIDI CC # between two values

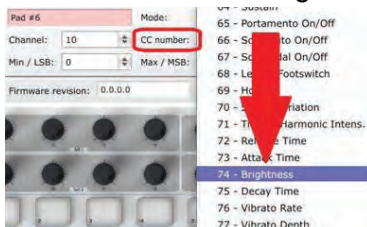
One popular musical effect these days is to take an audio loop, filter it heavily for certain sections of a song, and switch it back to the full-open sound later in the song. You can pre-configure one of the MINI pads to send those commands to a filter plug-in that should be readily available in your DAW software. We'll use Pad 6 for this example. Select it and then use the pull-down Mode menus to select "Switched" and "Toggle":



These settings will allow you to send two different values of a particular MIDI CC number each time you press the pad.

There are a couple of MIDI CC numbers that have been assigned the task of controlling filter brightness (CC# 74) or harmonic content (CC# 71). We'll use CC# 74 for this example.

Click on the CC number field and select the Brightness controller number as shown:



Next we'll set some minimum and maximum values that might work (adjust them to suit the audio source):

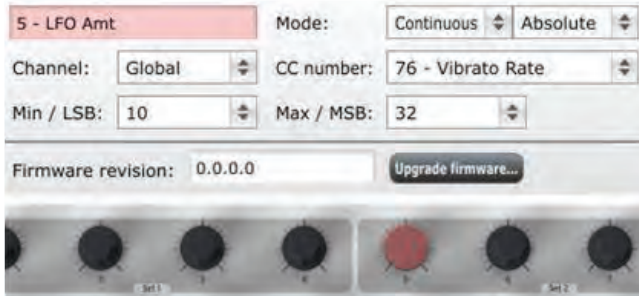


The first press of Pad 6 will send a CC# 74 command with a value of 78, which will close the filter down part way but still let a lot of the audio pass through. The second press of Pad 6 will send a value of 127, opening the filter completely.

**Note: Be sure to check the MIDI Channel assignment to make sure it matches that of the receiving device.**

### 5.1.5 Assign an Encoder to control a MIDI CC # between two values

The encoders are assignable using the same techniques described for the pads. Let's give a quick example of an interesting use: setting the rate of an LFO so it operates only within a certain range.



Looking at the picture above we see familiar information: Encoder 5 has been selected, so it is shown in red.

It is assigned to the Global MIDI channel; you can specify any MIDI channel from 1-16 or leave it on the Global channel.

Its Mode is set to Continuous, which means it will transmit a MIDI Continuous Controller number when it is turned.

The second Mode field is set to Absolute, which means it will transmit in a linear fashion from fully counter-clockwise to fully clockwise.

The CC number field shows CC# 76, the MIDI CC # that has been assigned to control Vibrato Rate.

The Min / LSB and Max / MSB fields are set in such a way as to limit Encoder 5 to operation only within a certain range.

To summarize, the settings seen above mean that Encoder 5 will control the Vibrato Rate of the target device, sweeping it between the values of 10 and 32 only. The vibrato will not become too fast, nor will it become too slow.

Naturally you can choose settings that are appropriate for the MIDI device you are using.

Note: Some devices may not use standard MIDI controller assignments. Refer to the documentation for your device to determine what settings to use for each purpose.

### 5.1.6 Assign the Mod strip to Aftertouch

Another cool thing about having such a flexible, powerful controller is having the ability to experiment with non-standard assignments for the hardware. For example, rather than using the Mod strip to control Modulation, why not take advantage of its ability to control Aftertouch?

And by control, we mean control. One of the physical limitations of standard Aftertouch implementation in a keyboard is that you have to keep consistent pressure on the keys or else it fluctuates, goes too far, and/or goes away altogether. With MIDI Control Center you can assign the Mod strip to bring in Aftertouch either gradually or instantly, and then have the value you choose stay chosen until you touch the Mod strip again.

What follows is a walk-through on how to do all of the things mentioned above.

Note: The receiving device determines which parameter is affected by incoming Aftertouch messages.

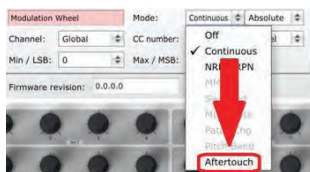
#### 5.1.6.1 Select the Mod strip

Touch the Mod strip to select it as the control to be edited. Its graphic will be highlighted in the MIDI Control Center:



#### 5.1.6.2 Select the Message Type (Mode)

Click on the Mode menu and select Aftertouch as the message type. It's at the bottom of the drop-down list:



#### 5.1.6.3 Standard vs. Hold

Next to the Mode, which you just set to Aftertouch, is another drop-down menu. It probably says "Standard", which means Aftertouch will 'snap to zero' when the Mod strip is released. If you want the Aftertouch value to remain where you put it, select "Hold".



### 5.1.7 Save the changes to a Preset

So let's review what we've done in section 5.1 so far: The pads have been set up to play kick and snare, toggle the filter settings, and start / stop the song; one of the encoders is controlling the vibrato rate, and the Mod strip is controlling Aftertouch. Not bad! There's a lot more MINI can do, but that's a good start.

So the next thing to do is make sure this configuration is available when you want it. To do that, you need to save these settings as a group into one of the eight memory locations in the MINI.

The upper right-hand section of the MIDI Control Center software has a button called "Send to Keyboard". Right below that is a pull-down menu that allows you to specify which of the MINI's eight memory locations will be the repository for the Preset you've created.

Before clicking the top button, select a location you know is available. We'll use memory location #2 for this example:



Select #2 in the drop-down list as pictured above.

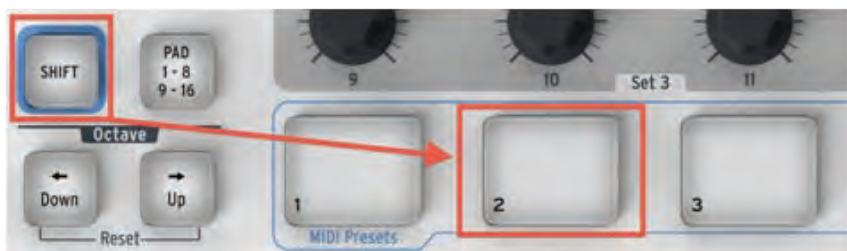
Once you're sure where the preset will be stored, click the "Send to Keyboard" button:



That's all there is to it! The preset you created has been safely stored to memory location #2, and can be recalled by using the Shift button and Pad #2 together. See section 5.1.8 below for details.

### 5.1.8 Recalling a Preset / Switching between Presets

Once you've created a couple of presets you can switch between your personalized configurations very quickly. This is as simple as it can be: simply hold the Shift button and press one of the pads.



In the picture above the combination of the Shift button and Pad 2 will select Preset #2 from the MINI preset memory locations.

To switch from Preset #2 to Preset #1, hold Shift again and press Pad 1 instead.



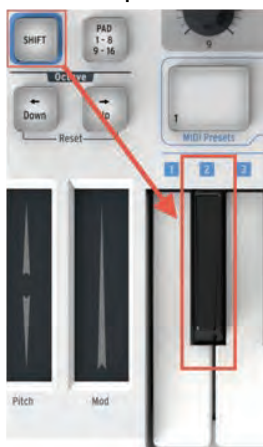
## 5.2 Changing the Global MIDI Channel

Switching between MIDI Channels is one very quick way to select which instrument and/or track you are controlling in your DAW software. The combination of the Shift button and one of the keys on the MINI keyboard is how this is done.



Notice that there are numbers in small blue boxes above each of the first sixteen keys on the MINI keyboard. These correspond to the 16 possible MIDI channel numbers, and indicate which key you should use in conjunction with the Shift button to change the Global MIDI Channel setting.

For example, if you want to switch the Global channel of the MINI to MIDI Channel 2, hold the Shift button and press the first C# key:



Then when it's time to switch to channel 1, for example, use the same technique but press a different key: in that case, you would hold the Shift button and press the first C key on the keyboard.



## 6. Advanced Setup Information

### 6.1 Pad calibration

Pad thresholds are calibrated at the factory, so you shouldn't encounter an overly sensitive pad. These settings are not user-editable.

On the other hand, the full range of the pad is not set, and should you wish to alter that somewhat, you may use the pad calibration page:



Here you can alter the pad velocity gain. Each of the 8 hardware pads has a dedicated setting.

<b>OK</b>	Apply all changes and close this dialog window
<b>Apply</b>	Apply all changes but keep this dialog window open
<b>Default</b>	Set all sliders to the center position
<b>Close window</b>	Don't commit changes to keyboard

Please be cautious with low values as they could have some negative side effects

### 6.2 Upgrade firmware

We've done our best to provide you with bug-free firmware (the software inside the keyboard itself).

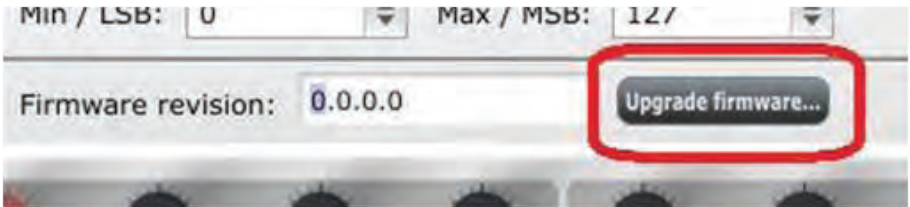
Should a problem be found later however, you should be able to upgrade it using the procedure described below.

We strongly advise you to perform such an upgrade only if instructed to by PYLEUSA support engineer.

The current firmware revision is automatically displayed at launch time provided the keyboard is plugged in.

Before attempting this procedure, be sure to have the new firmware file handy.

Click on the “Upgrade firmware...” button:



As instructed, unplug the keyboard, and then plug it in again while holding the keyboard shift key, this will enter the firmware upgrade mode

Locate the file with the new firmware version that you want to load.

Wait for completion



## 7. Specifications

Connectors: USB connector

Power supply: USB bus power mode

Current consumption: 100 mA or less

Dimensions (L x W x H): 7.5 x 14.8 x 1.6 inches / 190 x 375 x 40 mm

Weight: 35 oz /1000 g

Included items: USB cable, Owner's manual

**\*Specifications and appearance are subject to change without notice.**



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[www.pyleusa.com/contactus](http://www.pyleusa.com/contactus)

